

THE CHRIST- IAN YEAR A SERIES OF CHURCH CANTA- TAS ~ BY DUDLEY BUCK

1. THE TRIUMPH OF
DAVID
2. THE COMING OF
THE KING (CHRISTMAS)
3. THE SONG OF
THE NIGHT (MIDNIGHT
SERVICE. THE VIGIL OF THE CIR-
CUMCISION. DEC. 31 11 P.M. TO JAN. 1)
4. THE STORY OF THE
CROSS (GOOD FRIDAY)
5. CHRIST THE VIC-
TOR (EASTER AND ASCENSION)

G. SCHIRMER, INC., NEW YORK

It will greatly facilitate the speedy study of this Cantata if separate rehearsals be held

WITH PIANO

before uniting the voices with the Organ. There should be at least one for Tenors and Basses, and one for Sopranos and Altos. In this way vocal independence can readily be secured, which is hardly possible otherwise on account of the treatment of the organ accompaniments in certain places. Much will depend upon judicious handling of the organ. The registration given is only suggestive.

While this work is not designed to be performed in its entirety at a Christmas-Day service, yet various excerpts will suggest themselves, and the author trusts that a consecutive performance may prove useful at "special musical services" during Advent and Christmas-tide.

D. B.

THE COMING OF THE KING.

CANTATA FOR
ADVENT AND CHRISTMAS-TIDE.

MUSIC BY
DUDLEY BUCK.

No. 1. NOËL! *Prelude for Organ.*

"The people that walked in darkness have seen a great light."
—ISAIAH, ix. 2.

No. 2. PROPHECY.

SOPRANO SOLO.

O Jerusalem, look about thee toward the East, and behold the joy that
cometh to thee from God !

Put off the garment of thy mourning !

Put on the comeliness of thy glory, which shall be on thy head as a
diadem from the Everlasting !

The mountains shall break forth into singing ;

The trees of the field shall clap their hands.

All they of Saba shall come, bringing gold and incense.

For he that shall come is nigh ;

Even now he is nigh at hand, thy Saviour.

Thou shalt weep no more : he will be very gracious unto thee.

At the voice of thy cry he will hear, and straightway will answer thee.

Arise ! arise, O Jerusalem !

Look about thee toward the East !

Unto thee cometh thy King, and thy Redeemer.

No. 3. ADVENT.

CHORUS.

Awake ! awake ! put on thy strength, O Zion !

Put on thy beautiful garments, O Jerusalem, thou holy city !

And thou—Bethlehem-Ephratah !—thou who art the least among the
thousands of Judah, out of thee shall He come forth who shall rule
in Israel !

For a Branch shall come forth out of the stem of Jesse, and shall stand
for an ensign unto the people, and to it shall the Gentiles seek.

SOPRANO AND ALTO DUO

He shall feed his flock like a shepherd :
He shall gather the lambs with his arm, and carry them in his bosom ;
and He shall gently lead those that are with young.

CHORUS.

Awake, then, awake ! put on thy strength, O Zion !
Awake, thou that sleepest, and arise from the dead, and Christ shall
give thee light !

No. 4a. THE ANNUNCIATION.

ALTO SOLO.

The angel Gabriel was sent from God, unto a city of Galilee, named
Nazareth ; to a virgin espoused to man whose name was Joseph, of
the house of David : and the virgin's name was Mary.
And the angel said unto her :

No. 4b. TENOR SOLO.

Hail ! hail, thou that art highly favored,
The Lord is with thee !
Blesséd art thou among women.
Fear not, for thou hast found favor with God.
Behold, thou shalt bring forth a son,
And shalt call his name Jesus.
He shall be great, and shall be called
The Son of the Highest.
And o'er the house of Jacob He shall reign for ever.

No. 5 ACROSS THE DESERT.

MALE CHORUS. (THE CARAVAN OF THE MAGI.)

We march through the cool of the night,
And we halt when the day fiercely glows :
When darkness descends on our sight
See the West a new radiance disclose.
O Star in the western sky,
In the East thy ray we descried !
And have followed where e'er thou didst guide :
Now *must* the Messiah be nigh.

Full many a weary league we've passed,
Our journey's end is near at last :
Steadfast the path we will pursue,
Judea's land is now in view.

Then march on through the cool of the night,
March on till the day fiercely glows ;
For we know we are guided aright
By the star which our course ever shows.

THE THREE MAGI.

" We three kings of Orient are,"
Melchior, Gaspar, and Baltasar,
Seeking him, who, by yon sign,
Must be born as Lord divine.

MELCHIOR.

Royal gifts with us we bring,
Well beseeming such a king.
Home and friends we've left behind,
All—the wondrous Child to find.

GASPAR.

Him by prophets long foretold,
Writ in mystic scrolls of old ;
Fairest fruit of Judah's line,
We would hail as Lord divine.
For " we three kings " etc.

CHORUS.

Then march on through the cool of night,
Still march on till the day fiercely glows ;
For we know we are guided aright
By the star which our course ever shows.

No. 6. THE PLAINS OF BETHLEHEM.

FEMALE CHORUS.

And there were, in that same country, shepherds abiding in the field,
keeping watch over their flocks by night. And lo ! the angel of the
Lord came upon them, and the glory of the Lord shone round about
them, and they were sore afraid. And the angel said unto them :

TENOR SOLO.

Fear not ! for behold, I bring you good tidings of great joy, which
shall be to all people. For unto you is born this day, in the city of
David, a Saviour, which is Christ the Lord.

FEMALE CHORUS.

And suddenly there was with the angel a multitude of the heavenly
host, praising God, and saying :

FULL CHORUS.

Glory to God in the highest, and peace on earth, good will to men

No. 7. THE DEPARTURE OF THE SHEPHERDS.

BASS SOLO.

And it came to pass, as the angels were gone away from them into heaven, the Shepherds said one to another .

MALE CHORUS.

Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us.

SOPRANO SOLO.

And they came with haste, and found Mary, and Joseph, and the babe lying in a manger.

CONGREGATION, WITH FULL CHOIR.

Tune "Yorkshire."

*Words by John Byrom, 1763.
Melody by R. Wainwright, 1768.*

Christians, awake ! salute the happy morn
Whereon the Saviour of mankind was born;
Rise, and adore the mystery of love,
Which hosts of angels chanted from above.
With them the joyful tidings first begun,
Of God incarnate and the Virgin's Son.

Let us, like these good shepherds, then employ
Our grateful voices to proclaim the joy ;
Trace we the Babe, who hath retrieved our loss
From his poor manger to his bitter cross.
Treading his steps, assisted by his grace,
Till man's first heavenly state again takes place.

Amen.

No. 8. THE VIRGIN'S LULLABY.

ALTO SÓLO.

Sleep, my Jesu, sleep, my best,
In thy lowly manger rest.
Mother's hand thy hands enfolding,
In ecstasy her babe beholding ;
While the oxen and the sheep,
Wond'ring, watch thy gentle sleep.
Lullaby, lullaby,
Sing lullaby !

Thou the mystical conceived !
Thou the prophecy achievéd !
Of thee may I not be bereavéd ,
O Jesu mine !

Then sleep, my Jesu, sleep, my best,
Softly by my lips caressed.
Mother sings thy cradle-song,
And the angels hither throng,
While the stars gleam overhead,
Watching round thy humble bed.
Lullaby, lullaby,
Sing lullaby !

No. 9. THE QUESTIONING OF THE MAGI.

HEROD.

Come hither, sages from a distant land !
What purpose strange hath led your steps so far ?
I hear of curious questions that ye ask,
As to a '*king*,' new-born within our realm !
Forget ye not that here King Herod rules alone,
And that *he* questions ye !

THE MAGI, AND RETAINERS.

We bow down to thee, great king,
As least of all thy subjects.
But in the East we have seen his star,
And have hither come from afar
The new-born prince to find.—
The question we would ask,
After our weary task,
is this :
Where, where is he who shall set Israel free ?
For we are come to worship him.

HEROD.

Say on, ye learned men,
When did this star appear ?

MAGI.

'Twas many months ago :
Fulfilment must be near.

HEROD (*scornfully*).

Did not your ancient lore
Predict—as oft before—
The very place of birth
Of this new "Lord of Earth ?"

MAGI.

Yea, even so, the signs that we revere
Have led our footsteps here ;
Thus runs the prophecy :

" Thou, Bethlehem-Ephratah ! Thou that art the least among the thousands of Judah, out of thee shall he come forth who shall rule in Israel."

HEROD (*aside, and troubled*).

Accurséd prophecy ! 'tis the same tale I've heard from the chief-priests and scribes !

(*to the Magi*)

" In Bethlehem," said ye ?

MAGI.

\ In Bethlehem of Judea !

HEROD (*with feigned graciousness*).

If so it be, the place is nigh at hand.
'Tis but a little hamlet of our land.
Go then, ye Magi ! search the place with care,
In this your quest I fain would have a share.
Seek ye the Babe ! and—should the tale prove true—
Bring me swift word, that I may worship too.
Ye have our royal warrant !—Go in peace !

MAGI.

Hail to King Herod ! thanks for grace bestowed !
Thy servants go to seek the hallowed Babe's abode.

(*departing*).

O joy, behold the star again !
Sing out in happy chorus !
" To Bethlehem " ! be our refrain,
Lead on, O star, before us !

Ah, look again ! it standeth still
And downward throws its light ;
Behold a stable 'neath the hill
Revealed unto our sight.

Our journey's o'er ! the star is gone
O haste, to greet the newly born,
And worship at his feet.
Hosanna ! hosanna !
Hosanna to the Son of David !

HEROD (*alone, and angrily*).

Farewell, ye Magi ! seek in vain !
Not idly will king Herod yield his sway !
By all the gods of old—the youthful brood shall die !
Yea, every babe of two years old and under.
So, in the general slaughter, shall be swept away
This infant ‘ king,’ whose star now threatens mine.
Haste, Herod, haste, to issue thy decree !

DISTANT CHORUS OF WOMEN.

In Ramah there was a voice heard,
Lamentation, and weeping, and great mourning ;
Rachel weeping for her children,
And would not be comforted,
Because they were not.

No. 10. THE ADORATION.

SOPRANO SOLO.

And when they had come unto the house they saw the young child,
and Mary his mother, and fell down and worshipped him. And when
they had opened their treasures they presented unto him gifts, gold,
frankincense and myrrh.

MALE VOICES.

And being warned of God in a dream that they should not return
unto Herod, they departed into their own country another way.

No. 11. ADESTE FIDELES.

*Melody by
John Reading, 1680.*

FEMALE VOICES.

O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye, to Bethlehem ;
Come and behold him,
Born the King of Angels:
O come, let us adore him,
O come, let us adore him,
O come, let us adore him, Christ the Lord !

MALE VOICES.

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heaven above !
Glory to God ! glory in the highest !
O come, let us adore him, etc.

CONGREGATION (WITH FULL CHOIR)

Yea, Lord, we greet thee,
Born to be our Saviour,
King, thou art come to set the nations free.
Word of the Father, now in flesh appearing.
O come, let us adore him, etc.

CHOIR.

Hosanna ! hosanna !
Hosanna in the highest !
Amen.

The Coming of the King.

Cantata for Advent and Christmas-tide.

No 1. Noël. Prelude for Organ.

"The people that walked in darkness
have seen a great light!"

Isaiah IX, 2.

Adagio. (♩ = 70.)

DUDLEY BUCK.

Sw. St. D., Salic. and Bourdon 16'.

Manual.

Pedal.

The first system of the musical score is for the Manual and Pedal. The Manual part begins with a *pp* (pianissimo) dynamic. The Pedal part provides a harmonic foundation. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked Adagio with a quarter note equal to 70 beats per minute.

poco a poco accel. fin al -

(♩ = 96.)

Man. 16' off; add Sw.

The second system continues the piece with a *poco a poco accel.* (poco a poco accelerando) instruction leading to a *fin al -* (fine alla fine) marking. The tempo increases to a quarter note equal to 96 beats per minute. The Manual part is marked *r.h.* (right hand). The Pedal part is marked *Ped. Bourdon, coupled to Sw. (or Ch.)*.

Op. D. and Fl. 4'.

sf p

poco accel.

The third system features a *poco accel.* instruction. The Manual part is marked *r.h.* (right hand) and *l.h.* (left hand). The Pedal part continues with the Bourdon. Dynamics include *sf* (sforzando) and *p* (piano).

Prepare Sw. St. Diap.

Quintadena, Salic. and Fl. 4'.

(Trem.)

The fourth system includes a *rall.* (rallentando) instruction. The Manual part is marked *Ch. 8'* (Chorus 8 feet) and *p* (piano). The Pedal part is marked *Sw.* (Swell). The system concludes with a tremolo effect indicated by (Trem.).

Un pochettino più moto. (♩ = 102.)

Sw.

("Holy Night!" Old German Carol.)

Ch.

Sw. l. h.

(Trem. off.)

pp

Sw. f

Gr. f

Allegro, molto agitato.

Sw.

Gr.

ff

rall.

Sw. ff

All^o

Sw. *dim.* Gr. *mp*

This system shows a piano introduction. The right hand plays a series of chords and single notes, while the left hand plays sustained chords. A 'Sw.' (Sostenuto) pedal is indicated at the beginning. The dynamics are marked 'dim.' (diminuendo) and 'Gr. mp' (Grand mezzo-piano).

ritard. *mp* Gr. *p* uncoupled. Prepare Sw. Vox. H.(or Oboe) St. D. Ped.

This system continues the piano introduction with a 'ritard.' (ritardando) marking. The right hand plays a melodic line, and the left hand plays sustained chords. The dynamics are marked 'mp' (mezzo-piano) and 'Gr. p' (Grand piano). A 'Ped.' (Pedal) marking is present. A bracketed instruction 'Prepare Sw. Vox. H.(or Oboe) St. D.' is shown.

Andante non troppo. (♩ = 65.) Sw. Trem. *mf* Ch. *p* Man.

This system marks the beginning of the 'Andante non troppo' section with a tempo of 65 beats per minute. The right hand plays a melodic line with a 'Trem.' (trémolo) marking. The left hand plays sustained chords. The dynamics are marked 'mf' (mezzo-forte) and 'Ch. p' (Chord piano). A 'Man.' (Mancatura) marking is present.

rallent. Trem. off. Prepare Gr. *ff* Pedal coupled to Sw.

This system continues the 'Andante non troppo' section with a 'rallent.' (rallentando) marking. The right hand plays a melodic line, and the left hand plays sustained chords. The dynamics are marked 'Gr. ff' (Grand fortissimo). A 'Pedal coupled to Sw.' instruction is shown.

Allegro vivace. (♩ = 62.) Gr. *ff* accel.

This system marks the beginning of the 'Allegro vivace' section with a tempo of 62 beats per minute. The right hand plays a fast, rhythmic melody. The left hand plays sustained chords. The dynamics are marked 'Gr. ff' (Grand fortissimo) and 'accel.' (accelerando).

add Full Sw. to Gr.

This system contains three measures of music. The first measure has a treble staff with a melodic line and a bass staff with a bass line. The second measure has a treble staff with a melodic line and a bass staff with a bass line. The third measure has a treble staff with a melodic line and a bass staff with a bass line. The text "add Full Sw. to Gr." is written above the second measure.

Sw. closed.

This system contains three measures of music. The first measure has a treble staff with a melodic line and a bass staff with a bass line. The second measure has a treble staff with a melodic line and a bass staff with a bass line. The third measure has a treble staff with a melodic line and a bass staff with a bass line. The text "Sw. closed." is written above the second measure.

Gr. *f*

cresc.

This system contains three measures of music. The first measure has a treble staff with a melodic line and a bass staff with a bass line. The second measure has a treble staff with a melodic line and a bass staff with a bass line. The third measure has a treble staff with a melodic line and a bass staff with a bass line. The text "Gr. *f*" is written above the second measure, and "*cresc.*" is written below the third measure.

ff

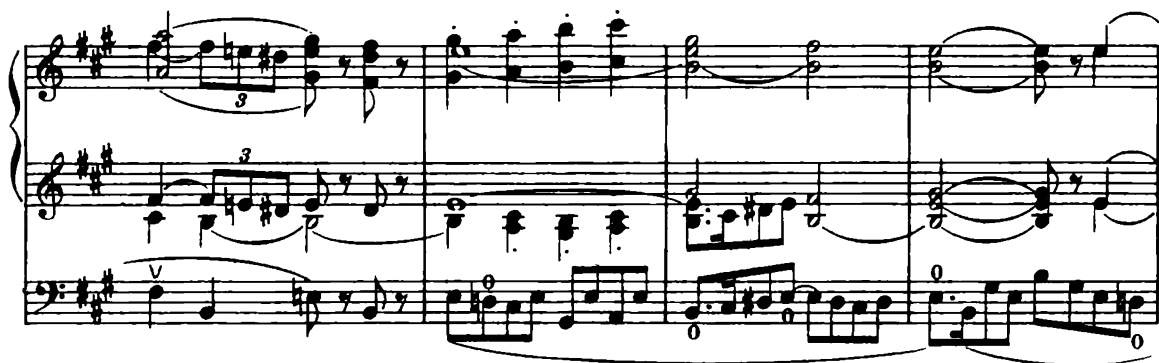
This system contains three measures of music. The first measure has a treble staff with a melodic line and a bass staff with a bass line. The second measure has a treble staff with a melodic line and a bass staff with a bass line. The third measure has a treble staff with a melodic line and a bass staff with a bass line. The text "*ff*" is written above the second measure.

First system of a musical score. It consists of three staves. The top staff is a grand staff (treble and bass clef) with complex chords and arpeggios. The middle staff is a single bass clef staff with a melodic line. The bottom staff is a single bass clef staff with a bass line. The music is in a key with two sharps (F# and C#).

Second system of a musical score. It consists of three staves. The top staff has a grand staff with chords and a melodic line. The middle staff has a single bass clef staff with a melodic line. The bottom staff has a single bass clef staff with a bass line. The music is in a key with two sharps (F# and C#).
 Annotations: *Sw. ff* (first measure), *Reduce Sw. to Piano.* (above the second measure), *rit.* (above the third measure), *Sw.* (above the fourth measure), *Ch.* (below the middle staff, third measure), *Gr. to Ped. off.* (below the bottom staff, first measure).

Third system of a musical score. It consists of three staves. The top staff has a grand staff with chords and a melodic line. The middle staff has a single bass clef staff with a melodic line. The bottom staff has a single bass clef staff with a bass line. The music is in a key with two sharps (F# and C#).
 Annotation: *Poco lento e tranquillo.* (above the first measure), *p sempre.* (below the first measure).

Fourth system of a musical score. It consists of three staves. The top staff has a grand staff with chords and a melodic line. The middle staff has a single bass clef staff with a melodic line. The bottom staff has a single bass clef staff with a bass line. The music is in a key with two sharps (F# and C#).



First system of musical notation, measures 1-3. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a complex melodic line with many beamed sixteenth and thirty-second notes. The middle staff is also in treble clef and contains a similar melodic line. The bottom staff is in bass clef and contains a bass line with notes and rests, including fingerings 0, V, and V-0. Measure 3 includes fingerings 1, 2, 4, 2, 4, 3 for the right hand.

Second system of musical notation, measures 4-6. The system consists of three staves. Above the first staff, the text "Ch. and Sw. both hands." is written with a bracket spanning measures 4 and 5. Above the third staff, the text "Sw." is written above measure 6. Below the third staff, the text "Ch. and Sw." is written below measure 6. The notation includes various musical symbols such as notes, rests, and slurs.

Third system of musical notation, measures 7-9. The system consists of three staves. Above the first staff, the text "Gr. ff" is written in the middle of measure 8. The notation includes various musical symbols such as notes, rests, and slurs. The bottom staff includes fingerings V, 0, V, 0, and V.

poco string.

lunga Pausa.

Adagio. *St. D. off.* *8va ad lib.*

mp *dim.* *pp*

Sw. St. D., Salic & Fl. 4.

pp

Nº 2. Prophecy.

"O Jerusalem, look about thee!"

*Soprano Solo.**Poco maestoso. (quasi Marcia.)* (♩ = 86.)

Organ. *mf* *Gr. und Sw.*

Man. *Ped.*

f *Sw.*

mf *Man.*

Gr. mf *Ped.*

O Je - ru - sa - lem, Je - ru - sa - lem, look a -

bout thee toward the East! and be - hold, be - hold the joy that

*) The introduction to this number should only be played when the previous "Prelude for Organ" is omitted, or when the piece is used as a detached Offertory. Otherwise the Solo-voice should begin here, after a short pause at the conclusion of the Organ Prelude.

In case of omission of "Prelude," the words of this Solo should appear upon programme as Nº 1. the other numbers following in changed numerical order.

As to the Solo itself, although apparently written in recitative style, it should be sung in 'nearly strict time, in order to properly declaim the text.

com-eth to thee from God. Put

Sw. *mf dim.* Gr. & Sw. *f*

Man. Ped.

off the gar-ment of thy mourn-ing; put on the come-li-ness of thy

Sw. *p* Gr. *mp*

Ped.

glo-ry, which shall be on thy head as a di-a-dem from the

Sw. *mp*

Man.

Ev - er - last - ing. A little Faster.

Gr. *mf*

Ped.

For the

Sw. Gr. Sw.

Joyously.

mountains shall break forth in-to sing - ing: the trees of the field shall clap their

hands. All they of Sa-ba* shall come, shall

come bringing gold and incense. For

Slightly slower.

he that shall come is nigh, ev-en now he is nigh at hand, thy

Sav-iour, thy Sav-iour. Thou shalt

Tempo I.

weep no more, thou shalt weep— no more, he will

be ver- y gracious un- to thee: At the voice of thy cry he will

Ped. *mf* *p* Man.

hear, and straight-way will answer thee. For the

Ped. *mf* Gr. Man.

moun- tains shall break forth— in- to sing - ing; the

Sw. Ped.

trees— of the field shall clap their hands. All

they — of Sa-ba shall come, shall come bringing gold and

Gr. Man. Sw.

in-cense. A-rise! a-rise! a-

Gr. *mf* Sw.

rise, — O Je-ru-sa-lem! Look a-bout thee toward the

recitando. *colla voce.* Sw. *mp* Man.

East! Un-to thee cometh thy King, and thy Re-deem-

f *Lento.* *(long.) p* Gr. *f* Sw. *pp* Man. Ped.

er.

Gr. *mp* *rall.* Ped.

Nº 3. Advent.
 Awake! put on thy strength, O Zion!
 (Chorus.)

Allegro con spirito. (♩ = 120.)

Organ.

Organ introduction in D major, 4/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady bass line. A forte (f) dynamic is indicated.

SOPRANO.

ff

A - wake! a - wake! _____

ALTO.

TENOR.

ff

A - wake! a - wake! a - wake! _____

BASS.

ff

Vocal and organ accompaniment for the first system. The organ continues with a steady bass line. The vocal parts enter with the lyrics "A - wake! a - wake!". Pedal points (Ped.) are marked in the organ part.

put on thy strength, O Zi - on! _____ A - wake! a - wake! a -

put on thy strength, O Zi - on! _____ A - wake! a - wake! a -

Vocal and organ accompaniment for the second system. The organ continues with a steady bass line. The vocal parts enter with the lyrics "put on thy strength, O Zi - on! A - wake! a - wake! a -". Pedal points (Ped.) are marked in the organ part.

wake! _____ put on thy strength, O Zi - on! _____

wake! _____ put on thy strength, O Zi - on! _____

Sw. Sw.

put on thy strength! _____ thy strength! _____

put on thy strength! _____

put on thy strength! _____

put on thy strength! _____ thy strength! _____

without ritard. without ritard. Sw. reeds off.

Ped. *mp*

Semi-Chorus.
(The same Tempo.)
mp SOPRANOS. *p*

Put on thy beau - ti - ful gar - ments, O Je - ru - sa - lem, Je -

mp ALTO. *p*

(The same Tempo.)

Sw. *p*

ru - sa - lem, thou ho - ly cit - y: put on thy beau - ti - ful

Ch.

Basses.
(with Tenor *adlib.*)

gar - ments thou ho - ly, thou ho - ly cit - y: And

dim. (add reeds to Sw.) *mf* Sw.

thou, thou, Beth-le-hem Eph-rah-tah! thou who art the least among the

p *cresc.* *Gr.* *Ped.* *p Sw.* *cresc.*

Full Chorus. *ff*

SOPRANO. out of thee shall he come forth

ALTO.

TENOR. *ff*

BASS. out of thee shall he come forth

thou-sands of Ju-dah, *ff*

Gr. ff

who shall rule, shall rule in Is-ra-el.

Sw. *ff* Gr. to Ped. off. Man. Gr. Ped. coupled.

f energico.

For a Branch shall come forth out of the

Gr. r. h. Ped. *f* coupled.

(Altos may assist Tenors in this lead.)

f energico.

For a Branch shall come forth out of the stem of
stem of Jes-se, and it shall stand for an

mp *p*

* (2d Sopranos may assist Altos in this lead.)

f energico.

For a Branch shall come forth out of the

Jes - se, and it shall stand for an en-sign, an
 en-sign un - to the peo-ple, for a Branch shall come

f energico.

For a Branch shall come forth out of the

stem of Jes - se, and it shall stand
 en - sign. A Branch shall come forth, come
 forth, a Branch shall come forth, shall come

stem of Jes - se, and it shall stand for an en-sign, an

for an en-sign, shall stand for an en - sign, shall
 forth, and shall stand, shall stand, shall stand for an en -
 forth.

For a

en - sign un - to the peo - ple, un - to the
stand as an en - sign un - to the peo - ple: for a Branch shall come
sign. For a Branch shall come
Branch shall come forth out of the stem of Jes - se, a Branch shall come
peo - ple, the peo - ple. For a Branch shall come
forth, - come forth, a Branch shall come forth, - come
forth out of the stem of Jes - se, of Jes -
forth out of the stem of Jes - se, of Jes -
forth out of the stem of Jes - se, of Jes -
forth out of the stem of Jes - se, and shall stand for an
forth out of the stem of Jes - se, of Jes -
se. For a Branch shall come
se. A Branch shall come

en-sign, shall stand for an en-sign. For a
 se. For a Branch shall come forth out of the
 forth out of the stem of Jes - se, for a
 forth out of the stem of Jes - se, a
 Branch shall come forth out of the stem of Jes - se, and shall
 stem of Jes - se, the stem of Jes - se, and shall
 Branch shall come forth, come forth from Jes - se, and
 Branch shall come forth, come forth, and shall
 stand for an en-sign un - to the peo - ple, and to it
 stand for an en-sign, an en - sign, and to it
 stand for an en - sign, and to it shall the

f
cresc.
Gr.
Prd.
f
f
f

shall the Gen-tiles, the Gen - - tiles seek. *dim.* *mp*

shall the Gen-tiles, the Gen - - tiles seek. *dim.* *mp*

Gen - - tiles *mp*

Sw.

Man.

Ped. *p*

rallent.

Moderato.

Soprano Solo.

He shall feed, shall feed his flock, his flock like a

Alto Solo.

He shall feed, shall feed his flock, his

Moderato. (♩ = 90.)

p

cresc.

shep - herd, and he shall gath - er, shall gath-er the

cresc.

flock like a shep - herd, and he shall gath - er,

lambs, the lambs with his arm, and car-ry

— shall gath-er the lambs, the lambs with his arm,

p

them, and car-ry them in his bo - som, and

p

and car-ry them, and car-ry them in his

car - ry them, in his bo - som: and he shall gen - tly

bo - som, in his bo - som: and

pp

cresc.

lead, — shall gen - tly lead those that are with

he shall gen - tly lead, — shall gen - tly lead those,

young, that are with young, shall gen - tly lead, —

cresc. that are with young, that are with young, shall gen - tly

mf

— shall gen - tly lead — those that are with young.

p ritard.

lead, shall gen - tly lead those that are with young.

p ritard.

dim. *Gr. ff*

Allegro. *Gr. ff*

Ped. *8*

Chorus.
SOPRANO.

ff

ALTO. A - wake! a - wake! — put on thy strength, O

TENOR. *ff* *ff* A - wake! a - wake! a - wake! — put on thy strength, O

BASS. *ff* A - wake! a - wake! a - wake! — put on thy strength, O

Ped. Sw. Gr. Man. Ped.

Zi - on! — A - wake! a - wake! a - wake! —

Zi - on! — A - wake! a - wake! a - wake! —

put on thy strength, O Zi - on! A - wake, — thou that

put on thy strength, O Zi - on! A - wake, — thou that

Man.

sleep - est, and a - rise from the dead, *long.*

sleep - est, and a - rise from the dead, *long.*

long. Sw. *p* Man.

Lento. p cresc. ff Vivace.

and Christ shall give thee light! *ff*

p cresc. ff

and Christ shall give thee light! *ff*

p cresc. ff

Lento. Vivace.

Gl. *ff*

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V 0 V 0

No 4a The Annunciation.

Alto Solo.

Andante moderato. (♩ = 84.)

Organ.

p
Sw. without reed.*Alto Solo.*

The Angel Gab-ri-el was sent by God un-to a

Ped. *p*

cit-y of Gal-i-lee, nam-ed Naz-a-reth:

to a

Vir-gin, es-pous-ed to a man whose name was Jo-seph, of the

dolce.

house of Da-vid: and the vir-gin's name was

pp

mf

Ma - ry. And the An - gel said un - to her:

cresc. *dim.* *Reed to Sw.*

Ped. p *Man.*

No 4b Tenor Solo.

Con moto moderato. (♩ = 78.) *f*

Hail, thou,

Gr. mf *Sw.* *Gr.*

Ped.

hail, thou, — hail — that art high - ly fa - vored, the

p.

Lord — is with thee. Bless - ed art thou among

mp *Gr.* *Sw.*

wom - en, bless — ed art thou among wom - en.

cresc.

dim.

fear not, fear not, for thou — hast found

poco rall. a tempo.

fa - vor, found fa - vor with God.

cresc. *Gr. mf*

Be - hold, thou shalt bring forth — a

Sw. *Gr.*

Son, and shall call — his name Je - sus. —

Sw. *p* *Man.*

He shall be great, and shall be call - ed the

mf

marcato.

Son of the High - est! — and o'er the house of

Ja - cob he shall reign, shall reign for - ev - er, and

ev - er, the Son of the High -

est! —

Ch. and Sw. Gr. Sw. Ch. and Sw. Man. Gr. Ped.

Chorus. (seated.)

SOPRANO. *pp*

ALTO. The Son of the High - est for - ev - er. A - men. —

quasi ECHO.

TENOR. *pp*

BASS. The Son of the High - est for - ev - er. A - men. —

p Man.

No 5. Across the Desert. The Caravan of the Magi.

Tempo di Marcia (moderato.) (♩ = 108.)

Manual. *Sw. p Diaps. 8' r. h.* *Fl. 4' cresc.* *Oboe.*

Pedal. *p*

r. h. *Trumpet.* *cresc.* *mf* *mp*

Ch. with Clarinet coupled to Sw.

cresc. *f*

Gr. coupled to Sw. throughout. *Gr.* *f* *Sw. dim.*

* A gradual *crescendo* to Measure 13 is intended. Close Sw. slightly at each addition of new register.

BASSES. *f* And we
We march thro' the cool of the night, And we

Gr. mp

halt when the day fiercely glows: *p*
halt when the day fiercely glows: — When dark-ness descends on our

cresc. *Sw. p* *p*

Ped.

TENORS. (with Altos in unison *ad lib.**) *ff*
See the West a new ra-diance dis - close! *ff*
sight — See the West a new ra-diance dis - close! *ff*

Gr. *f*

star in the West - ern sky, Thy ray in the East we de -
star in the West - ern sky, Thy ray in the East we de -

Sw.

Ped.

(Altos pause.)

ALTOS.

scried! And have followed where-e'er thou didst guide: Now must the Messi-ah be

scried! And have followed where-e'er thou didst guide: Now must the Messi-ah be

Gr. > Sw. 8vi

nigh.

nigh.

f *p.* Ch. Pedal.

(without Altos.) *mp*

mp Our jour - ney's end is

Full man-y a wea-ry league we've passed: Our jour - ney's end is

Sw. *mp* *cresc.*

near at last *cresc.* Ju - de - as' land is

Stead-fast the path we will pursue,

Gr.

now in view.

Sw.

Ch.

dim.

Gr. f

mp → *Sw.*

dim.

p

Più moto. *

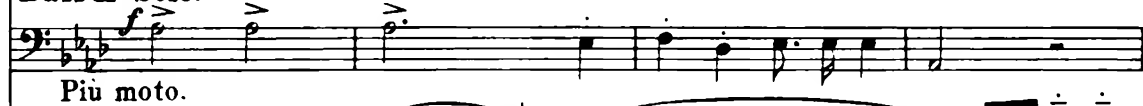
Tenor Solo.



Bass I Solo.



Bass II Solo.



Più moto.

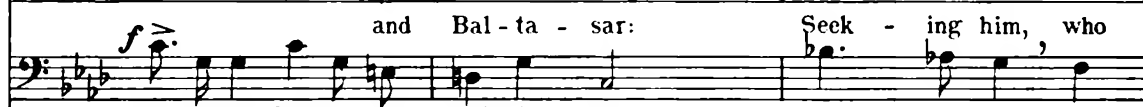


Gas-par, and Bal - ta - sar:



and Bal - ta - sar:

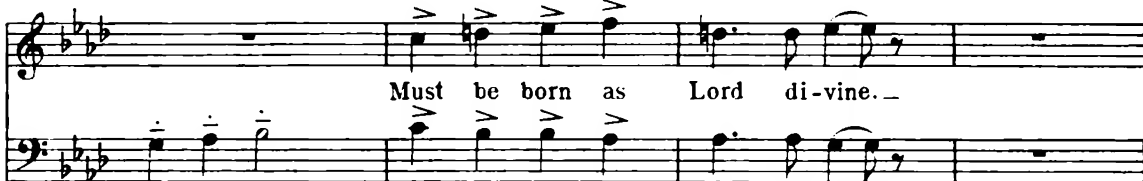
Seek - ing him, who



Mel-chi-or, Gas-par, and Bal - ta - sar:



Must be born as Lord di-vine. -



by yon sign, Must he born as Lord di-vine. -



* This Trio to be taken somewhat faster than the March movement proper, about $\text{♩} = 114$.

Melchior. BASS II.

Roy - al gifts — with us we bring: Well be - seem - ing

Man. Ped.

dim. espress.

such a king. Home and friends we've left be - hind,

dim.

All, the won - drous Child to find.

Gr. *mp* Sw. *p*

Man.

Gaspar. TENOR.

Him by pro - phets long fore - told Writ in mys - tic

p *dim.*

Ped. *p*

poco rit. *f*

scrolls of old; Fair - est fruit of Ju - dah's line, We would

colla voce. *cresc.*

a tempo.

hail as Lord di - vine. For

For we, ay,

a tempo.

we three kings of O - ri - ent are,

we three kings of O - ri - ent are,

Gr.

swes.

Gas - par and Bal - ta - sar:

and Bal - ta - sar: Seek - ing him who,

Mel - chi - or, Gas - par and Bal - ta - sar:

Sw. *Gt.* *Sw.*

rall.

Must be born as

by yon sign, Must be born as

rall.

Lord di - vine.

Lord , di - vine.

Tempo di Marcia.

Gr. mf

Ped.

BASSES. *p*

Then march

Sw. p

TENORS.

Still march on till the day fierce - ly

on thro' the cool of the night:

cresc.

cresc sempre.

with ALTOS.

glows, For we know we are guid - ed a - right — By the

Gr.

ff

star, the star — which our course ev - er shows.

ff

svcs

mf

March on!

Sw mf

mp March on! *p* March on!

p March on! March on! —

sempre dim.

pp

No. 6. The Plains of Bethlehem.

Organ.

Poco Lento. (♩ = 72.)

Gr. 8' *mf*

p Sw. 8'

Ch.

Ped. *p*

Poco Allegro. (♩ = 94.) *accel.*

Gr. with Sw. reed. *mf*

Sw.

Gr.

reed off.

p rall. -

Ch.

Lento.

Trem.

Con moto tranquillo. (♩ = 126.)

St. D. Salic. Flute 4' *p*

Sw.

Ch.

Ch.

"Silent night, hallowed night" (Old German Carol.)

Ped.

ALTOS (with 2d SOPRANOS *ad lib.*) *p*

And there

add reed. Sw.

p Sw.

Ped.

Ch. or Gr.

were in that same — country shepherds a - biding, — a - bid - ing in — the

fields, — keep-ing watch, keeping watch, — o-ver their flocks by

SOPRANOS. *p*

their flocks by night. —

night, — their flocks by night, — their flocks by night. —

Sw. reeds.

pp reed off.

pp Gr.

long.

Gr. to Ped.

All the SOPRANOS. *f*

And

Allegro agitato. (♩ = 134.)

Gr. *f* Sw. Gr. *poco rall.* *mf*

Più Moderato.

lo! the an-gel of the Lord— came up - on them, and the glo - ry of the
and the glo - ry of the

Più Moderato. (♩ = 124.)

Lord shone round a - bout them; and they were sore a - fraid; — and

The same tempo. ♩ = ♩ of $\frac{3}{4}$ previous.

Sw. *dim.* *Grmp* *p*

Ped. Man.

without rit.

they were sore a - fraid, — were sore — a - fraid. —

Sw. *reed off* *dim.* *p* (*Somewhat faster.*)

p And the an - gel, the an - gel, said un - to them: —

p Man.

Tenor Solo.**Moderato.**

mf marc. *Con anima.*

Fear not! fear not! for be-hold I bring you glad

Sw. (Sw.) Gr. *mf* Gr. Sw. *p*

Ped.

ti - dings, glad ti-dings of great — joy which shall be to all —

mf *p*

Man. Ped. Man. Ped.

peo-ple; for un-to you is born this day in the cit-y of Dav-id

mf *mp* Man.

a Sav-iour, a Sav-iour which is Christ, is

uccel. cresc. *ff* *rit.* *cresc.* *mf* Gr. *rit.* Ped.

Christ the Lord. And this shall be a sign, a

a tempo. *Sw. p* *fp* *dim.* *f* Gr. *mp* Man. Ped.

sign un-to you, Ye shall find the babe wrapped in

poco lento. *p* *Sw.* *p* Ped. Man. Vivace.

SOPRANO. *mf*

ALTO. *mf* And

swad-dling clothes, ly-ing in a man-ger. *rall.* *Vivace.* ($\text{♩} = 120$)

pp Sw. (closed) with reeds. *mf*

sud - den - ly, and sud - den - ly, there was with the an - gel, a

cresc.
mul - ti - tude, a mul - ti - tude of the heav'n - ly host,

cresc.
Ped.

ff *mp* Più vivace. *ff*
prais - ing God, prais - ing God and say - ing. Glo - ry to God in the

ff *mp* *ff*
TENOR. *ff*
BASS. *ff*
Glo - ry to God in the

Più vivace. (♩ = 146.)
Gr. *ff* *mp* *ff* Gr. *ff*
Ped.

high - est! Glo - ry to God in the high - est! Glo - ry to God,
high - est! Glo - ry to God in the high - est! Glo - ry to God,

Glo - ry to God in the high-est, the high-est, the high - est!
Glo - ry to God in the high-est, the high-est, the high - est!

(Sw. (closed).)

SOPRANOS. *p*
ALTOS. And peace — on earth, — good
p

SOPRANO.

will, good will to men, ———— peace, good will to men.

ALTO.

Man.(Ch. & Sw.)

ff

Glo - ry to God in the high - est, Glo - ry to God in the

Glo - ry to God in the high - est, Glo - ry to God in the

ff

high - est, Glo - ry to God! Glo - ry to God in the

high - est, Glo - ry to God! Glo - ry to God in the

Glo - - - ry to

high - est, the high - est, the high - est. _____

high - est, the high - est, the high - est. _____

God _____ in the high - est. _____

Ped. Ped. Man. Sw.

r. h. dim.

Reeds off.

Gradual diminuendo. by Sw. Ped. and stop reduc-

sempre dim.

ritard.

Trem. pp

tion at phrases, until at * there remain
St. D., Salic. (and Fl. 4' - ?) only.

Tempo Moderato, e tranquillo.

mp

Ch. or Gr.

Sw.

Ped. soft Bourdon 16; coupled to Sw. only.

No 7. The Departure of the Shepherds.

Bass Solo. *Moderato.*



And it came to pass as the an - gels were gone a -

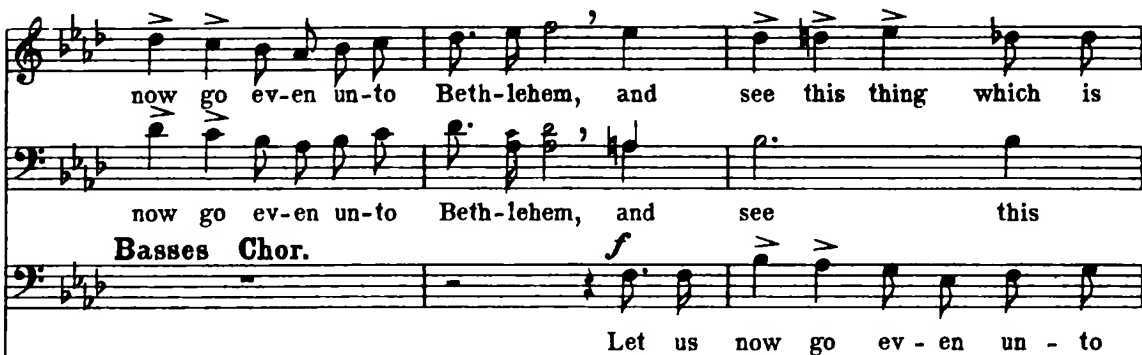
Trem. eff.
colla voce. *mf* *p* *poco cresc.*
Man.

TENORS. *March tempo.*



Let us
way from them in-to heaven, the shepherds said one to an - oth-er: Let us

p *Gr. mf*
Ped. Man.



now go ev-en un-to Beth-lehem, and see this thing which is
now go ev-en un-to Beth-lehem, and see this

Basses Chor. *f*
Let us now go ev - en un - to

Ped.

come to pass, which the Lord hath made known, the Lord hath made known, made
 thing, and see this thing which the Lord hath made
 Beth - le - hem, and see this thing the Lord hath made known un - to

Sw.

Soprano Solo.

known un - to us. And they came with haste,
 known un - to us.
 us, hath made known un - to us.

p Gr. Sw.

Lento espressivo.

— and found Ma-ry, and Jo-seph, — and the babe ly-ing in a manger.

Lento. (♩ =)
 (reeds off.) *p* 8. *pp* long

Man.

Choir and Congregation.

Tune "Yorkshire."

{ Words by JOHN BYROM. 1763. }
{ Melody by R. WAINWRIGHT. 1768. }

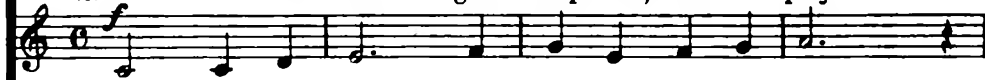
Con spirito.

Soprano.



1. Chris - tians a - wake! sa - lute the hap - py morn -
2. Let us like these good shepherds, then em - ploy

Alto.



Tenor.



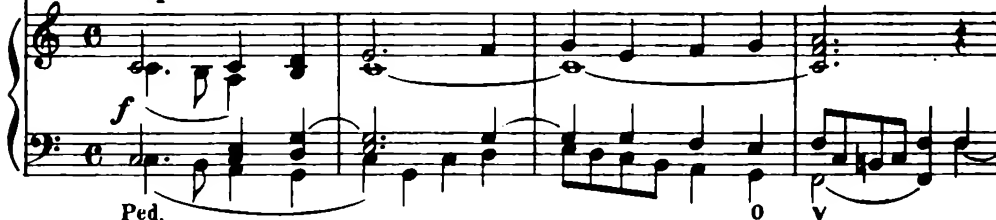
1. Chris - tians a - wake! sa - lute the hap - py morn -
2. Let us like these good shepherds, then em - ploy

Bass.



Con spirito.

Organ.



Ped.

0

V



Where - on the Sa - viour of man - kind was born. Rise and a -
Our grate - ful voic - es to pro - claim the joy; Trace we the



Where - on the Sa - viour of man - kind was born. Rise - and a -
Our grate - ful voic - es to pro - claim the joy; Trace - we the



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dore — the mys-ter-y of love, Which hosts of angels chant-ed
Babe,— who hath re-triev'd our loss, From his poor manger to his

from a - bove. With them the joy - ful ti - dings first be -
bit - ter cross. Tread - ing his steps as - sis - ted by his

from a - bove. With them the joy - ful ti - dings first be -
bit - ter cross. Tread - ing his steps as - sis - ted by his

Man.

gun Of God, in - car-nate and the Vir - gin's Son. A - men.
grace Till man's first heavn-ly state a - gain takes place.

gun - Of God, in - car-nate and the Vir - gin's Son. A - men.
grace - Till man's first heavn-ly state a - gain takes place.

12418 Ped.

No 8. The Virgin's Lullaby.

DUDLEY BUCK.

Larghetto grazioso. (♩ = 56)

Organ.

Sw. *p* without reed. *p* Ped.

Alto Solo.

sempre dolce ed affettuoso.

dim. *mp* Man. Ped.

Sleep, my Je - su, sleep, my

best, — In thy low - ly man - ger rest. — Mother's

Ch.

mf *dim.* hand — thy hands en - fold - ing, In ec - sta - cy her babe be -

cresc. *mf* *dim.*

hold - ing: While the ox - en and the sheep Won - d'ring,

p

sempre mezza voce.

watch — thy gen-tle sleep. Lul - la-by, lul - la - by,

Man. Ped.

poco cresc.

lul - la - by, — Lul - la-by, lul-la - by, lul - la - by. Sing

lul - la - by, sing lul - la - by, sing lul - la - by, lul - la -

pp add Fl. 4: Ped.

by.

Ch. *cresc.* *Gr mp* Ped.

p *Sw* Man. Ped.

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mf *poco agitato.* - *f*

Thou, the mys-ti-cal con-ceiv-ed! Thou, the pro-phy a -

f *p* Sw.

chiev-ed! — Of thee may I not be be-reav-ed, — *mf* O

colla voce.

Man.

rall. *a tempo.*

Je - su, Je - su mine. Then sleep, my Je - su, sleep, my best;

Soft - ly by my lips ca - ressed; — Moth-er sings — thy cra - dle-

song, — And the an - gels hith - er throng, While the

mf

cresc.

mf

stars gleam o-ver - head, — Watch-ing round — thy humble bed.

dim.

mf

p

dim.

Lul - la-by, lul-la-by, lul - la-by, — Lul - la-by, lul-la-by,

p

lul - la-by. Sing lul - la-by, sing lul - la-by, sing

cresc.

pp

rall.

lul - la-by, lul - la - by.

Ped.

Man.

Ped.

No 9. The Questioning of the Magi.

Allegro con fuoco. (♩ = 86)

Organ. *Gr. f with Sw. reeds.* *Sw.*

Man. *Ped.*

Più Moderato.

Allegro

p *f Gr.*

Bass Solo.

rallent. *Sw.* *Man.* *p*

Herod. *recitante.*

Tempo di Marcia.

Come hither, sa-ges,— from a dis-tant land:

cresc. *p* *Man.*

in time.

What pur-pose strange hath led your steps so

mf

Allegro.

far? *p*

Gr. *f* Sw. *rall.*

Ped. *p*

Slow. *hurried.*

hear of cu - ri - ous ques - tions that ye ask, As to a 'king' new -

p *colla voce.*

f *with dignity.*

born with-in our realm. For-get ye not that here King Herod rules a -

mf Sw. *dim.*

lone, and that he doth question ye! *Allegro.*

Gt. Sw. *p* Gr. *f* Sw.

Ped. Man.

Tenors. *The Magi and retainers.* *mf*

Basses. We bowdown to thee, great

Tempo di Marcia.

(ALTO,

king, As the least of all thy sub-jects: But in the

Gr.

Ped.

unison with Tenors ad lib.)

East we have seen his star, And have hith-er come from a -

And have come, have come from — a -

Sw.

Ped.

far, The new-born king to find.

ff

Faster.

3 Basses. *mp*

The question we would

Faster.

Gr. *mf*

Sw.

mp

Man.

ask, — Af-ter our wea-ry task is this:

ff

(All) *ff*

Where, where is

Gr. *mf*

Ped.

he who shall set Is - ra - el free? For we are

mp

Sw. L.H.

come, to wor-ship, wor-ship him. —

mp

For we are come to wor-ship him. —

p Ped.

Gr. mf

Tempo di Marcia. (Moderato.)

Herod.

Say on, ye learn-ed men,

dim.

Sw. *3*

Man.

The Magi. *Faster.*

Chor. 'Twas many months a - go, — Ful -

When did this star ap-pear?

Faster.

Gr. mf

dim.

fil-ment must be near! **Herod. Slower.** *cresc.*

Did not your ancient lore— Pre-dict, as oft be-

fore, The ver-y place of birth Of this new 'Lord of Earth'?

f *Man. ritard.* *dim.* *Gr. mf* *Sw.*

Gr. *Ped.*

The Magi. Tenors and Basses.

f *Faster.* *unison.*

Yea, e - ven so! the signs that we re - vere, Have led our foot-steps

mf *Faster.*

Tempo of No 3.

here; Thus runs the pro-phe-cy;

cresc.

SOPRANOS and ALTOS. (unis.)

Thou, thou, Beth-le-hem Eph - ra - tah! Thou who art the least a-mong the

f *Sw.* *p* *Man.*

thousands of Ju-dah, Out of thee shall He come forth

TENOR. Out of thee shall He come forth

BASS. Out of thee shall He come forth

Gr. f

Ped.

— who shall rule, shall rule in Is-ra-el. —

— who shall rule, shall rule in Is-ra-el. —

Sw. ff

Gr. mf

Man.

Più moderato.

Herod. (aside, and troubled.)

Ac-curs-ed pro-phe-cy!

rall.

Sw. sf

p reeds off.

p

Slow, in time.

'Tis the same tale I've heard from the chief priests and

pp

TENORS.

The Magi.

(aloud to the Magi.) In Beth-le-hem of Ju-

scribes. "In Beth-lehem," said ye?

Chor. *mf*

Gr. *p* *cresc.*

Ped. Man.

de a!

Herod.

If so it

mf

Man.

be, — the place is near at hand. 'Tis — but a lit-tle ham-let of our

p

Ped.

Tempo di Marcia.

land. Go then, ye Ma-gi! Search the place with

Ped. Man.

care: In this your quest I fain would have a share. Seek ye the

Ped. Man. Ped.

recitante.

babe! and should the tale prove true, Bring me swift word that I may worship

Man.

Allegro. Moderato.

too. Ye have our roy-al warrant! Go in

Gr. *rall.* R.H.

The Magi. *ff*

Tempo di Marcia. Hail, to King *ff*

peace!

Sw. *p* *cresc.* Gr. *3*

Ped. 8'

He-rod! thanks for grace be - stow'd! Thy

Thy ser-vants go to

Sw. Man.

dim. p

servants go to seek the hal-low'd Babe's a - bode.

seek, to seek the hal-low'd Babe's a - bode.

Ped. cresc. Gr. Man. 8^{ves}

(They depart.)

O joy! be-hold the

Gr. *f* with Sw. reeds.

Sw. Man. *Ped.*

Star a - gain! — Sing out in hap-py cho - rus!

"To

Sw. Man.

ff Lead on, O Star, be-fore us!

Beth-le-hem!" be our re-frain.

Gr. *Ped.*

jour - ney's o'er! The Star is gone! O haste to greet the

O haste to greet the

SOPRANO.

ALTO.

mp *ff*

And worship at his feet. Ho -

mp *ff*

new - ly born, and worship at his feet. Ho -

mp *ff*

new - ly born, and wor - ship at his feet.

Sw. Gr.

ff *poco rall.*

Ho - san - na! Ho - san - na to the Son of

ff *poco rall.*

san - na! Ho - san - na to the Son of

rall. colla voce.

Ped.

Da-vid! Ho - san - - - na!

Da-vid! Ho - san - - - na!

Herod. (alone, angrily.)

Fare - well, ye Ma-gi!

Sw. *dim.* - *mp*

Man.

Seek in vain! Not id - ly will king Her - od yield his

fp *mf* *colla voce.* Gr.

Gr. Man.

(much agitated.)

sway! By all the gods of old the youth - ful brood shall die!

Sw. *cresc.* Gr. *mf*

Man. Ped.

rit.

Yea, ev - 'ry babe of two years old and un - der.

Sw. Man. Gr. *f*

Faster.

So in the gen - er - al slaughter shall be swept a - way this infant

Sw. Gr. Ped. Man. Ped.

"king," whose star now threatens mine.

Sw. *p* Gr. L.H.

without ritard.

Haste, He-rod, haste! to is - sue thy de -

Sw. Gr. Ped.

Funeral March Tempo. *As from a distance, very softly, and with utmost expression.*

SOPRANOS. (seated.)

ALTOS. (seated.) In Ra-mah there was a

cree!

Funeral March Tempo. (♩ = 69.)

Sw. *p* Man.

voice heard, lamen - ta - tion, and weeping, and great mourn - ing:

Ped. . . Man. Ped.

Rachel weeping for her children, for her child - ren, and

would not be com - fort - ed, be - cause they were not.

Allegro.

fp Gr. *f*

Man. Ped. Man.

rit. *Sw. p* *L.H.* *Trem. pp* *Adagio.*

{ Ped. Op. D.16 (and Trombone 16) without coupling.

No 10. The Adoration.

Poco Animato, non troppo. (♩ = 104.)

Soprano
Solo.

Organ.

Sw. *mp*

Ch. and Sw.

And when thy had come un-to the house, they

Sw. *p* *mf*

Ped.

poco rall.

saw the young child, and Ma-ry his moth-er, and fell down, fell down, and

p

Man.

worshipped, worshipped him. And

pp

Ped.

when they had opened their treas-ures, their treas-ures, they pre-

sent-ed un - to him gifts, — gold, — frank - in-cense and myrrh. *March Tempo.*

f *3*

Gr. *mf* Sw. *p*

Ped. Man.

The Magi.

pp *sempre p*

And be-ing warned of God, — be-ing warned of God in a

Ch. & Sw.

dream, that they should not re - turn un - to He-rod, — they de -

p

cresc.

Ped.

part-ed for their own country by an - oth - - er way, by an -

cresc.

p *cresc.*

oth - er way. *dim.* *p*

Sw. reeds.

No 11. Adeste Fideles.

Con Spirito. (♩ = 144.)

Melody by
JOHN READING. 1680.

quasi Fanfare.

Gr.

Sw. with reeds.

SOPRANOS.

ALTOS.

Sw.

poco rit.

Sw.

Ped

Un poco più Moderato. (♩ = 116.)

come, all ye faith - ful, — Joy - ful and tri - um - phant, O

Gr.

come ye, O come — ye to Beth - - le - hem.

Sw.

Come and be - hold him, Born the king of

Come and be-hold him, come and be-hold him.

An - gels: O come, let us a - dore him! O come, let us a -

Man.

dore Him! O come, let us a - dore Him, Christ the Lord.

O come let us adore Him, Christ the Lord.

Ped.

Gr. *f* Sw. Gt.

Ped. Man.

Sw. Gr.

Ped. Man. Ped.

ALTOS.

TENORS.

Sing, choirs of an - gels! Sing in ex - ul - ta - tion,

BASSES.

Sing, all ye cit - i - zens of heav'n a - bove.

Sing, all ye cit - i - zens of heav'n a - bove.

Glo - ry to God, to God in the high - est:

Glo - ry to God, to God in the high - est: O

Glo - ry to God, to God, to God in the high - est:

Bass I.

Sw.

Man.

O — come let us a - dore Him, O

come let us a - dore Him, O come let us a - dore Him, O —

units.

Gr. mf

Ped.

come, let us a - dore — Him, Christ the Lord.

come, let us a - dore — Him, Christ the Lord.

Sw.

Gr.

Ped.

Man.

Sw.

Gr.

Gr. f

Ped.

Congregation, with full Choir unison.

Broader Tempo.

Yea, Lord, we

poco rall.

ff

greet thee, Born to be our Sa-viour, King, thou art come to set the

na - tions free. Word of the Fa-ther, now in flesh ap -

pear - ing; O come, let us a - dore Him! O come, let us a -

mf

cresc.

dore Him! O come, let us a - dore Him, Christ the Lord.

Full.

Più moto.

Ho - san - na! Ho - san - na! Ho - san - na in the

Ho - san - na! Ho - san - na! Ho - san - na in the

Più moto.

(Mixtures off.) *ff*

high-est, in the high-est!

high-est, in the high-est!

rallent.

8' Sw. (reeds off.)

Lento. *pp*

A - men.

A - men.

Bass Solo. *long* *mf* *Lento.* *p* A - men.

Bass Chor. A - men, - A - men, *pp* A - men.

A - men.

long. *Lento.* *pp*

Ped.

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